

Fall 11-23-1997

Senior Recital: Kasey Weil, soprano

Lehigh University Music Department

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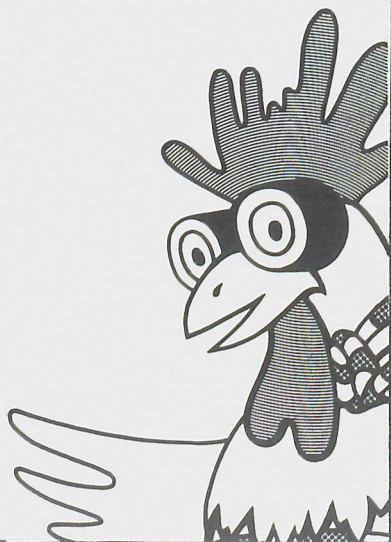
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Stephanie Ojeda, *piano*

Kasey Weil, *soprano*

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Program

Prelude and Fugue No. 5 in D-Major from <i>Well Tempered Clavier</i> , Book I	J. S. Bach (1685-1750)
Nocturne in C-Sharp Minor (posthumous)	Frederic Chopin (1810-1849)
Sonata No. 17 in D-Minor, op. 31, no. 2 (<i>Tempest</i>) Largo; Allegro Adagio Allegretto	Ludwig van Beethoven (1770-1827)

Stephanie Ojeda, piano

Brief Intermission

"True Loves"

<i>Love's Philosophy</i>	Roger Quilter (1877-1953)
<i>Early in the Morning</i>	Ned Rorem (b. 1923)
<i>The Serpent</i>	Lee Hoiby (b. 1926)

Kasey Weil, soprano
Wendy McNally, piano

"With a Little Help From My Friends"

<i>You Were Meant for Me</i>	Jewel Kilcher
with Wes Stanton - Guitar	
<i>Closer to Fine</i>	The Indigo Girls- Amy Ray and Emily Sailer with Wes Stanton - Guitar and Farah Miller - Soprano

continued

" Back to the Basics"

I Enjoy Being a Girl
from **Flower Drum Song**

Richard Rodgers
Words by Oscar Hammerstein II

Candle on the Water
from Walt Disney Productions' **Pete's Dragon**

Al Kasha and Joel Hirschhorn

Broadway Baby
from **Follies**

Stephen Sondheim

with Wendy McNally, piano

Finale

One Song Glory
from **Rent**

Jonathan Larson

Kasey Weil, soprano
Stephanie Ojeda, piano

Future Student Recitals

Monday, December 1

Tuesday, December 2

Wednesday, December 3

Thursday, December 4

all at 12:10 pm in Baker Hall

Solo and chamber ensemble performances

Sunday, April 5

at 3 pm in Baker Hall

Travis Beebe, piano

NOTES

Johann Sebastian Bach was born in Eisenach (Germany) on March 21, 1685. Between the years of 1708-1717, while in Weimar, he wrote many keyboard works including the **Prelude and Fugue in D Major**. Bach, the master of counterpoint, demonstrated the love of contrapuntal writing giving his music unparalleled substance and inevitable complexity.

The term fugue, a contrapuntal form that flourished during the late Baroque period, is derived from the Latin word "fuga" which means "to flight." A theme is first presented in one voice and then flies away while another voice enters with the same theme known as the subject. The fugue will be performed in French overture style.

The prelude serves as a technical warm-up before the fugue. It is a short improvisatory-like piece that sets a mood. The prelude in D Major presents the melody in the right hand with the left hand outlining the harmonic structure. The piece modulates to several different keys before it eventually returns to the tonic. The sixteenth-note melody is in constant motion, preparing the right hand for the final thirty-second note run at the cadence.

Frederic Chopin, born in Zelazowa Wola (Poland) on March 1, 1810, was a son of a French father and a Polish mother. Known as the poet of the piano, he wrote almost exclusively for that instrument. Chopin was academically well-educated and almost self-taught as a pianist. He first appeared in concert at age nine, and his first composition was written at eleven. He performed on the piano throughout Europe. His piano compositions are remembered for their poetic and exquisitely idiomatic characters. No composer has made the piano sound so beautiful as Chopin. His ability to create the illusion of the piano singing undoubtedly captures the listeners' attention. He is known to blend harmony like "washes of color." Although he wrote relatively few works, mostly all remain in the piano repertory because they reveal Chopin's utterly personal and original style. His pieces evoke a range of moods from melancholy to heroism. In his nocturnes, Chopin portrayed the expressive harmony of the "romantics." The **Nocturne in C-sharp Minor** was composed in 1830, prior to his successful first Paris concert in 1831. In 1830 Chopin gave his first substantial concert at the National Theatre where he automatically appealed to the audience. He had been accepted as a national composer who incorporated national rhythms into his pieces. A notice of the first concert explains that the audience felt the meanings behind the pieces Chopin wrote and performed:

"More than once these tones seem to be the happy echo of our native harmony. Chopin knows what sounds are heard in our fields and woods, he has listened to the song of the Polish villager, he has made it

his own and has united the tunes of his native land in skillful composition and elegant execution."

The Nocturne in C-Sharp Minor contains several dynamic markings and expressive trills in the melody. The beautifully repeated melody includes these delicate and graceful ornamental tones similar to the Italian operas of the time.

Ludwig van Beethoven was born in Bonn on December 16 or 17, 1770. His music was not mere entertainment, but he believed it was a moral force capable of creating a vision of higher ideals. His early pieces were influenced by the music of both Haydn and Mozart. As a perfectionist, he carried music sketchbooks everywhere like an artist, revising and refining his old ideas. His early notes seemed crude and uninspired when compared with final versions of his work; hence hammering them out took great labor. The piano was Beethoven's own instrument in which he gave thrilling performances of "tremendous power, character, unheard-of bravura and facility," with "great finger velocity united with extreme delicacy of touch and intense feeling." The three sonatas of Opus 31 were composed in 1801-1802 at a singular creative vigor. In 1801, Beethoven had suggested that he was "little satisfied" with his work thus far and that he was determined "to set out on a new path." The Opus 31 sonatas are suggestive of a "new path." During the end of Beethoven's early period, 1801-1802, he unfortunately encountered the serious loss of hearing. Although this hindered his ability to perform and conduct, Beethoven was successful in composing the "Tempest" and other pieces. It is believed that the first two of the Opus 31 piano sonatas were completed during the summer of 1802 when Beethoven was just outside Vienna in the village of Heiligenstadt. Like many of his other works, the "Tempest" demonstrates great tension and excitement. The range of pitch and dynamics is greater than ever before, so contrasting moods become more pronounced. The accents and climactic moments in this piece seem titanic, especially in the third movement. The tiny rhythmic ideas are repeated to create momentum. Like Haydn and Mozart, Beethoven wrote many movements in sonata-form; in his works, however, the development section is greatly expanded and becomes even more dynamic. The "Tempest" has powerful crescendos that lead to a climactic return of the first theme at the start of the recapitulation.

The Sonata in D-Minor, opus 31 no.2 is nicknamed the "Tempest," which may refer to a violent storm with high winds, especially accompanied by rain. There is also a play by Shakespeare entitled "The Tempest." The play is rich in meaning, making interpretation both inviting and difficult, while Beethoven's sonata is

rich in dynamics and tension, making performing and listening to the piece challenging and exciting. The play consists of several themes: sin, atonement, and reconciliation. It is dramatic in the sense that the evil that men do to one another can be overcome by good. The first movement begins with tension and hesitance, while later the theme from the beginning returns in a more innocent and expressive manner. The second is the purification theme that is more elaborate, like that of the third movement of the sonata that modulates to several keys before the actual recap of the theme. Another theme of the play is that of illusion versus reality. The opening scene of the play portrays a violent storm, though the reality is that there is no danger from the storm. Beethoven demonstrates this same storm-like idea in the opening of the first movement. The Adagio movement perhaps demonstrates the calming of the minds of the characters frightened by the storm. Perhaps Beethoven used Shakespeare's play as a model for his sonata's themes because there seems to be an evident correlation between the play and the sonata.

~

Set I

Love's Philosophy, with words by Shelley, speaks from the heart about how everyone and everything has a true mate. This philosophy says that there is a perfect match for every one. Yet even if all of these things are true, and everyone is together with their respective counterparts, it makes no difference if the one [you] love, does not love [you] back.

Early in the Morning: Looking back on a summer in Paris, a woman in her forties fondly remembers one particular day at a café on the Rue Francois Premier. Written for Pierre Quezel.

The Serpent: Adapted from the poem "The Serpent" by Theodore Roethke. Written for Leontyne Price. An animated narrator tells the story of a serpent who was unhappy with his snake-like life, so, much to the dismay of the birds, he took up singing.

Set II

You were meant for me: A modern day folk song about a girl who has recently lost her lover. Although she is becoming comfortable with the idea of being alone, she is hoping that he will soon realize his mistake in leaving.

Closer to Fine: A classic Indigo Girls song, "Closer to Fine" speaks about the eternal quest for knowledge, and how, most of the

time, we are better off learning less and living more. I chose to sing this song because of its appropriate lyrics. In the past four years, I have learned, in my own way, that college is not just about majors and GPA's and academics . . . College is about life lessons, and learning who you are, and how to be that person, on your own.

Set III

I was raised on Broadway music. I remember sitting in my mother's car, somewhere around the age of five, during endless carpools, listening to "They're Playing Our Song". Thanks to my mom, to this day, I can sing that entire musical, and many more. My grandmother started taking me to see Broadway shows when I was five, and I fell in love with all of the hustle and bustle on stage . . . The costumes, the dancing, and especially the music.

I Enjoy Being a Girl: The main plot of "Flower Drum Song" is about an Asian girl who is entered into an arranged marriage by her family. Little do they know that the bridegroom has become a swinging nightclub owner while in the United States. This song comes at a point in the musical where she is getting ready to go out on a date with one of her many beaux.

Candle on the Water: An animated children's film about a boy Pete and his pet dragon. This song is sung by Helen Reddy in the movie as a way of letting Pete know that no matter what, his dragon is always there for him, when and if he needs him.

Broadway Baby: "Follies" is a reunion of several old and worn out actors and actresses who get together for one last hurrah when they find out that their theater is being torn down. "Broadway Baby" is just one actress's way of reminiscing her youthful days in the business.

Finale

AIDS stricken Roger sings this song in the first act of Larson's modern day adaptation of Puccini's "La Boheme". Roger, a struggling musician, fights to come up with one great song before he loses his battle with death. We felt that this song was very apropos as a finale, since we are both Seniors, and we only have so much time before we have to perform our last song here at Lehigh.

"No day but today. . ." – Jonathan Larson

Stephanie L. Ojeda, a resident of Vineland, New Jersey, has been playing the piano for 17 years. During her high school years, under the instruction of Mrs. Barbara Kornbluh, Stephanie became very serious about her music. Miss Ojeda won several talent competitions and the title of Cumberland County Junior Miss in 1994 where her academic achievements and talent were highlighted. Stephanie is a double major at Lehigh, music and psychology, and will be graduating a semester early in January, 1998. She has performed in various chamber music groups and in most semesters in Noon Recitals. Stephanie was under the instruction of Ms. Helen Beedle for three years and is presently studying under Eugene Albulescu. Some of her other activities include being involved with the church, the Best Buddies Club, the Adopt-A-Grandparent Program, the S.A.L.S.A. club among others. Ojeda is a member of the Psi Chi Honorary Society, Dean's List, and Pi Beta Delta International Honorary Society. She works with Socially and Emotionally Disturbed children at her internship, and does volunteer work with music therapists. Stephanie is presently working on her Senior Honors' Thesis entitled "Children's perceptions of emotions in music." This past summer she participated in the "Lehigh in Prague" program where she studied the musical life of Prague and composed four pieces under the instruction of Dr. Paul Salerni. Upon graduation, Stephanie plans on attending graduate school to pursue her doctorate degree in clinical psychology and eventually incorporate music as a form of therapy.

Kasey Weil has been performing since she was able to walk and talk. Landing such roles as Peter Pan and Miss Hannigan at Jefferson Lakes Day Camp helped her to develop her skills until she was old enough to begin studying voice at the age of ten. Kasey studied at Belvoir Terrace, a summer school for the performing and creative arts for four years from 1989 to 1992. While at Belvoir, Kasey performed in an average of four productions a summer, in addition to directing two plays in her four years. She starred in roles such as Cassie in *A Chorus Line*, Phyllis in *Follies*, Sister Robert Anne in *Nunsense*, Gerry Evans in *Dancing at Lughnasa*, and Countess in Shakespeare's *All's Well That Ends Well*. Kasey attended Livingston High School in Livingston, New Jersey, where she could always be found on stage performing, or backstage as a director and producer. Kasey was the first freshman in the history of Livingston High School to receive a leading role in the very competitive All School Musical.

Kasey is a senior Accounting major. She is a member of Alpha Chi Omega Sorority and is a former executive board member of Lehigh's Gryphon Society. While at Lehigh, Kasey has been studying voice with

Debra Field, and has participated in the Scenes from Opera and Musical Theatre for the past four semesters under the direction of Laura Johnson. Kasey has performed in scenes from operas such as *Don Giovanni* and *Orfeo*, and musicals such as *Company* and *Guys and Dolls*. Many people may remember Kasey for her repeated performances as Mazzeppa, the trumpet-toting stripper from *Gypsy*. In the spring of her Junior year at Lehigh, Kasey was named a Baker Gifted Arts Student Scholar, and she auditioned for the role of Maureen in the Broadway production of the late Jonathan Larson's *Rent*, where she was asked back for a second audition before being turned down. Kasey feels honored to perform in a student recital in the inaugural season at Zoellner Arts Center. She is currently applying to graduate schools to pursuing her Master's Degree in Musical Theater Performance. Before she leaves Lehigh, however, Kasey will portray the role of the Witch in Stephen Sondheim's *Into the Woods*, which will be performed next semester in Baker Hall. She would like to thank Debbie for all of her teaching and guidance over the past four years, but most of all for being a friend. A great big thank you to Laura Johnson and Paul Salerni for being a constant source of support and inspiration. Thanks to Wendy, Wes, and Farah for joining me on stage to help me make some music. Love and kisses to Mom and Dad and Adam, without whom, I wouldn't be who I am.

"Make some music, make some mischief, make a little magic too!"

-- The Superkids

Wendy McNally, who hails from Souderton, Pennsylvania, earned her Bachelor's Degree in Music from Ithaca College, and her Masters in Music from the University of North Carolina in Greensboro. In addition to studying at Cours Internationale de Musique, Wendy was a coach accompanist for their Chamber Music Festival. Wendy plays with the Choir at Lehigh, as well as the Bucks County Choral Society, and she teaches at the Music Arts Academy of Bucks County.

Wesley Stanton is a junior Finance major originally from New York City. A member of the Alpha Sigma Phi fraternity, Wes has been studying guitar for 8 years.

Farah Miller, a senior English and Psychology double major, is a College Scholar. Farah has been studying voice for eight years, the past three with Debra Field. She has participated in the Scenes from Opera and Musical Theatre Workshop for three semesters and has been seen in several productions of Lehigh's Department of Theatre. Farah is also a member of the Alpha Chi Omega Sorority.

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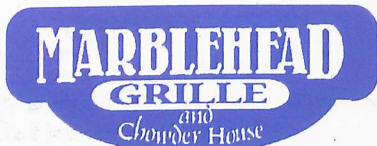
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1 1/4 miles west of 25th Street; 1 mile east of V-7 Drive In